

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

MARCH 1921

SEED



PLATES

Latitude is that quality in a plate which permits the contrasts of the subject to be rendered perfectly with considerable variation in exposure. So latitude is responsible for a greater percentage of good results than any other one quality in a plate.

Seed 30 Plates have exceptional speed, fineness of grain and the greatest latitude of any portrait plate made.

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When you know prints will receive much handling—will be exposed to the weather, will become soiled; suggest a water-proof coating of Kodalak W P.

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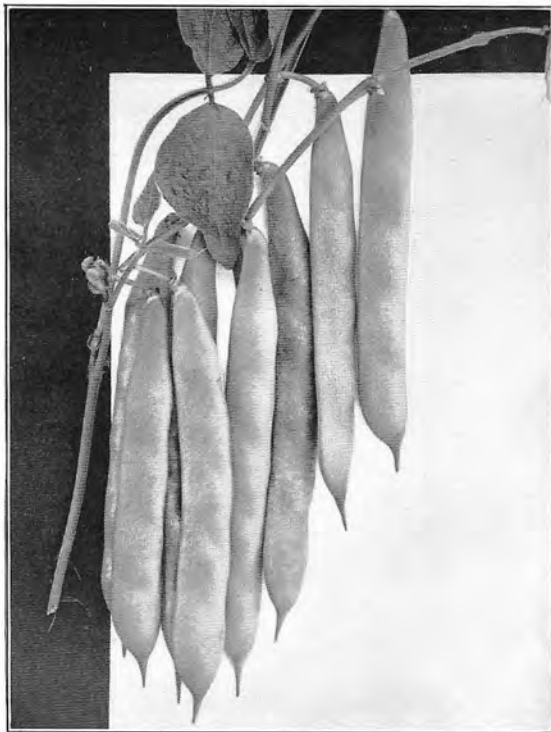
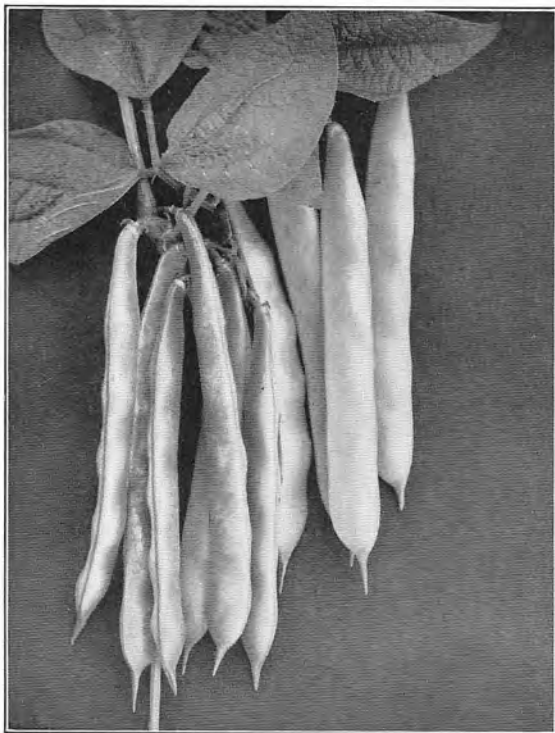
Kodalak W P also gives a pleasing lustre to dull surfaced prints that adds transparency to their shadows.

Sixteen ounces of Kodalak W P will water-proof about one-half gross of 4 x 6 prints or their equivalent. Kodak W P, 16 oz. bottle, \$1.00

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COMMERCIAL ORTHO FILM NEGATIVES

*By Nathan R. Graves Co.,
Rochester, N. Y.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 1

ADVANTAGES OF FILM LATITUDE

Film quality has always been a hard thing to definitely define because the nature of Film is so very different, in so many ways, from other materials on which standards of quality have formerly been based.

That Film has set a new standard of quality cannot be disputed. The great number of photographers who use Film, and the list includes many men of prominence in the profession, have been converted by its superior quality as well as its convenience.

The man who has worked for the greater part of his life with one kind of materials doesn't make a radical change merely because something new is more convenient. The reason must be deeper. And the reason for Film quality is deeper—in fact, is fundamental.

The Film support plays an im-

portant part in this quality. It's a very thin support—so thin that it doesn't produce halation. If you look for the definition of halation in your photographic dictionary you will find it is an encroachment of the highlights upon the shadows or darker portions, and is caused by reflection from the back of the plate. Naturally then, the thicker the plate the wider the spread of halation.

The fundamental reason for the non-halation quality of Film is the fact that Film support does not have enough thickness to cause an appreciable amount of halation. And without halation there is no degrading of shadows or any dark portion around a highlight, which accounts for gradation and detail even within the highlights of a Film negative. For detail is made up of lights and shadows, even in a piece of white drapery.

Another Film quality that interlocks with this non-halation quality, is Film latitude. The



latitude of a sensitive material depends upon its scale, and its scale is the range between the shortest and the longest exposure that can be given without under or over-exposing, and between which any exposure will correctly reproduce the contrasts of the subject.

Latitude in portraiture works out in this way:—If you are photographing a subject in which the scale of the lighting is about 1 to 40, that is, the highest highlight is forty times as bright as the darkest shadow, and the scale of your Film is 1 to 320, your latitude will be 1 to 8, because the 40 tones will occur

py but one-eighth of the scale.

By this we mean that if the shortest correct exposure you can make is 2 seconds, an exposure of 16 seconds will not over-expose the Film.

You say, "That sounds good theoretically, but how can you give 8 times your shortest normal exposure, in actual practice, and still have a perfect negative?"

The answer is:—Film latitude plus Film non-halation quality, that permits you to actually use all the latitude the Film has.

You know that you can use the latitude of a non-halation plate because you can pile on



exposure within reason and not get halation. And for the same reason you can pile on more and more exposure with Film until you have reached its limit of latitude, and still your results will be perfect because your increase over normal exposure has produced no halation to destroy the gradation or contrast of your negative.

One reason why Film results are so crisp and snappy is because halation is proportional to exposure. If you get a noticeable amount of halation when lights are strong and exposures full, you will still get a small amount of halation with shorter exposures.

But with Film one exposure within the range of Film latitude is just as free from halation as another.

The illustrations which we show are from Film negatives and the lightings, while not measured, have a scale that is probably greater than 1 to 40. The first illustration is from a negative that had an exposure of 2 seconds, which was about the shortest exposure that would correctly reproduce the contrasts of the lighting.

The second illustration is from a negative that was given 4 seconds exposure, the third from a negative that had 8 seconds ex-

posure and the fourth from a negative that had 16 seconds exposure. The same stop was used in each case.

The prints from these negatives are so uniform in contrast that they would easily pass as prints from the same negative, yet No. 4 had eight times as much exposure as No. 1.

The negatives differ from one another as regards density—that is to be expected when there is such a difference in exposures—but the important fact is that their contrasts are the same, that one reproduces the subject as well as another, and they are all good printers.

Some people are better judges of light and exposure than others. And we, all of us, miss our calculations occasionally. So latitude that you can make use of fearlessly is a very desirable quality.

You couldn't ask for more usable latitude than we have here shown you in this Portrait Film test. Use enough light to make any exposure in one or two seconds—always give as much or more than the minimum of exposure, and you can't very well go wrong with your exposures on Portrait Film if you give full development to get full contrast.

Film latitude gives you the ample margin of safety in exposure—Film non-halation quality enables you to use all its latitude and its long scale of gradation

permits you to light your subject brilliantly and correctly reproduce the lighting.

The writer can vouch for the correctness of the exposures in the test we show in our illustrations. Any Film demonstrator, however, will be glad to prove these and other claims that we make for Portrait Film.

Use Film—learn its many qualities and advantages and you will find that it offers unlimited opportunities to improve your work and broaden your capabilities as a photographer.



PLAN NOW FOR THREE DAYS AT THE SCHOOL

It's a very easy matter to get into a rut. All of us have our ruts, but we should not stay in them.

It may be a vacation, a visit to other photographers, a convention or a visit to the Eastman School that gets you out. But whatever it may be, you should take advantage of every available means of making your business progressive.

The Eastman School of Professional Photography offers a very helpful means of keeping you posted on the newest things in photography. And the new things keep you out of the ruts.

There are plenty of new things in the 1921 School. From the very first week it was demon-



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strated that the new things had met with the approval of those in attendance. There was marked enthusiasm and a spontaneous interest that was demonstrated by the big attendance and the readiness with which every demonstrator was questioned.

Those in attendance wanted to learn of the new things and did learn. Nothing spurs a good demonstrator to do his best work so much as interest and enthusiasm. The demonstrators are giving photographers not only a carefully planned program, but are freely offering solutions for individual problems that are being brought to them.

The Eastman School is your School. It does not purpose to advance pet theories or any hard and fast rules that might be laid down for it. The information it imparts is based on theoretical facts and the practical application of these facts to the practice of photography.

The School is really a clearing house of ideas gathered from the best workmen in the country. It is a medium through which these ideas are passed on to all of those members of the profession who are anxious to learn the advances that have been made by others, and who wish to apply the new things and the greater knowledge to their own business.

When the School is in your locality make your plans to attend. And when you attend,

make it your School. You will get enough information to more than pay you for your trip, but if there is other information that you want, ask for it. Those in charge of the School have but one thought in mind—to make it as great a benefit to you as possible.

In addition to subjects covered in previous years but containing new ideas and new applications of the old methods, there is one entirely new departure. This is a very thorough discussion and demonstration of the most approved methods of Amateur Finishing by the Professional Photographer.

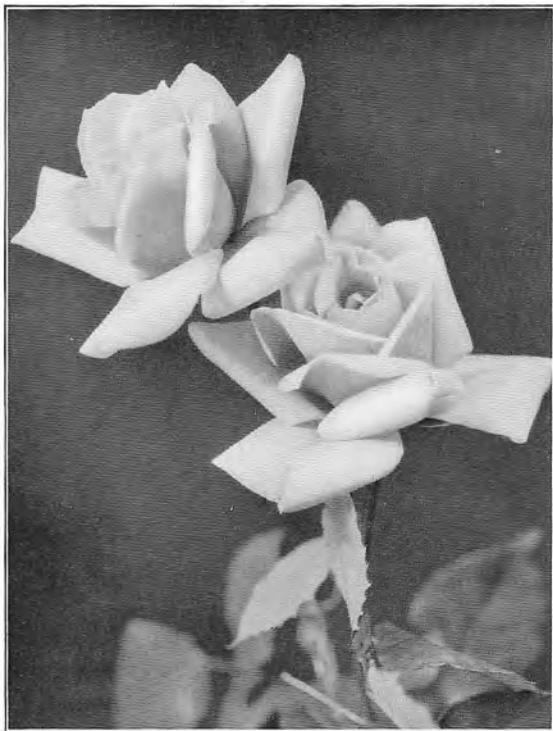
Many professional photographers have taken up this profitable line of work and have found that their success depends almost entirely upon the speed and efficiency with which they can turn out a volume of work of high quality.

The Amateur Finisher is a specialist who does little things in a big way—and that way must always be the most efficient way. This subject will be handled in the School by an expert who has had a wide amateur finishing experience.

The other subjects on the program will be handled by equally capable men, each an expert in his particular line of work.

Don't miss the 1921 School.





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A SPECIALIST IN COMMERCIAL PHOTOGRAPHY

Occasionally the commercial photographer specializes. And when he does, he becomes something more than a commercial photographer.

Nathan R. Graves was, for several years, the photographer for Doubleday, Page & Company, who publish *Country Life in America* and several other magazines. And *Country Life in America* has always been noted for the excellence of its illustrations.

It naturally follows that this was an excellent opportunity for a photographer to become very proficient in this special line of work, and Mr. Graves developed the opportunity.

He also saw a future for himself in horticultural photography and finally gave up his position to devote his entire time to the development of a business of his own.

He made this business a success, but he did not live to complete his work. In fact, such a work as he undertook is never finished. It was his plan to completely cover the horticultural field. But there are constantly new subjects to be photographed and catalogued and this work is being very ably directed by the plucky woman to whom his business became a legacy.

But we have probably not

made the nature of this unusual business perfectly clear. Mr. Graves had photographed thousands of houses and gardens—everything in fact from a modest rose covered cottage to vast estates—from formal Italian gardens to the humble vegetable patch.

And he found there was a commercial demand for many of his pictures. In order to fill the demand, however, and make such a business successful, his stock of subjects should completely cover the horticultural field.

That was a pretty big job to undertake, but when you go into the office of the N. R. Graves Co. there are very few subjects that can be classified under the head of horticulture of which Mrs. Graves can not show you an excellent photograph in a very few seconds.

The writer spent the best part of an afternoon wandering (in pictures) through flower gardens, parks, fields of grain, corn, beans, celery, berries, forests of evergreens and orchards of fruit.

And such wonderful negatives—such artistic arrangements of subjects—such beautiful landscape gardening effects. It would be difficult to imagine a horticulturist not finding just the subjects he wanted in such a collection.

But probably you are wondering just who has need for such pictures—who buys them? Obviously the seed and nursery deal-

ers are the biggest buyers. You could illustrate dozens of their catalogues of vegetables, fruits, flowers, and nursery stock, without depleting this wonderful collection of pictures. There are dozens of varieties of almost every subject.

Then too, every magazine that makes its appeal to the amateur or professional gardener, or to the lover of flowers, is also a possible customer of the horticultural photographer. And in addition there are special commissions to do photographic work.

The Graves film negatives have wonderful quality. Film has been used exclusively for this

work in recent years, except in those special cases where nothing but a panchromatic plate could be expected to give satisfactory color rendering.

We have used as many illustrations as possible to give some idea of the nature of this unusual work. But with twenty-five thousand subjects to choose from, it is obvious that our illustrations can only suggest the suitability of Commercial Ortho Film for such work—illustrate a very

few methods of handling horticultural subjects and give a faint idea of the excellent quality and broad scope of the work produced by the N. R. Graves Co.



TWO NEW PAPERS

P. M. C. Bromide No. 1

We are now furnishing a new Glossy P. M. C. Bromide Paper known as No. 1. This new paper is coated on a pure white stock and is furnished only in Single Weight. It differs from P. M. C. No. 4 in color only. No. 4 is a single weight glossy Bromide coated on *Pense* stock. If you wish pure white stock, order No. 1 P. M. C. If you prefer the *Pense* tint, order No. 4 P. M. C.

Contrast Glossy Velox

We are also furnishing a new Velox Paper which is designated as Contrast Glossy Velox, Single Weight. The demand for glossy prints in commercial work and amateur finishing is constantly increasing and this new Velox paper completes the range of contrasts in Glossy Velox. You may now have Special Glossy, Regular Glossy or Contrast Glossy Velox.

THE GOVERNMENT SUIT

Our government suit has been settled. This is to tell you how it has been settled.

Under the decree which we have accepted, we are to sell certain specified Divisions of our business, in some cases including the factories.

What is known as the Folmer & Schwing-Century Division, is to be sold, including the trade names Graflex, Graphic and Century, and also including the factory with all tools and equipment.

Similarly we are to sell the Premo factory and equipment and the trade name Premo.

The trade name Artura is to be sold and with it we are to disclose to the purchaser the Artura formula.

We are also to sell the trade names Seed, Stanley and Standard, and disclose to the purchasers of those trade names the formulas for those brands of plates.

If an intending purchaser of the disclosure of one of the formulas is desirous of purchasing a factory as well, we are to sell the American Aristo plant at Jamestown at a fair and reasonable price.

By the terms of the settlement, we are to have two years in which to make such sales. If at the end of that time the sales have not been made, the prop-

erties are to be put up at auction, but with a minimum price to be agreed upon between the government and ourselves.

The users of the products that are affected by this decree will, first of all, be interested as to whether or not they are to continue to receive them without interruption. Of this they can rest assured.

The two camera factories affected will be operated by us to the fullest possible extent until a sale has been made, and similarly, we shall continue to supply Artura Paper and, under their original trade names, such of the brands of Seed, Standard and Stanley plates as we purchased. Certain of the products now marketed under the Seed, Stanley and Standard names were, however, originated in our own factories, were not a part of our purchase from the Seed, Stanley or Standard companies, are not therefore subject to the court order and will, at the earliest possible date, be marketed under new trade names. The most important of these products are the Seed 30 Plate, the Seed Graflex Plate, the Seed Panchromatic Plate, the Seed X-Ray Plates, the Stanley Commercial Plates, the Standard Polychrome Plates, the Standard Post Card Plates and the Standard Lantern Slide Plates.

It is the avowed object of the Sherman law to provide for the



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widest possible competition. Obviously, then, we are not prohibited from making paper and plates to compete with the brands that we part with. On the other hand, we are expected to compete with them. This we shall do, and in the case of paper and plates we shall have every facility that we now have, the "know how," the same plant and the same men. It will be for the customer to decide who makes the best goods—those to whom we disclose our formulas and sell our trade marks or we, ourselves.

So far as the cameras are concerned, the conditions are different. We are to sell factories and machinery and tools and goods in process as well as the trade names. Obviously, we cannot immediately come out with competing lines, but in many respects we shall presently be in a better position than ever to go on with our development of photography. Many elements of doubt and uncertainty are removed. The organization of our sensitized goods department, both manufacturing and selling, remains intact. There is nothing in the settlement to interfere with the production of the films and plates and papers that you need daily in your business.

Our research work, our constant endeavor to broaden the field of photographic usefulness will be continued. We can see nothing in the changed condi-

tions that will handicap us in the manufacture of good goods—nothing that will hinder us in the further development of photography or delay new applications of the art that will result in greater business for you and for us.



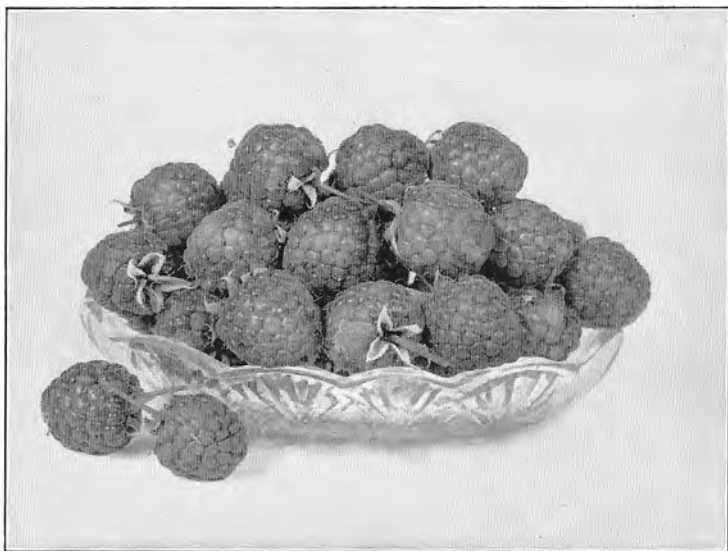
ASCOTCH PHOTOGRAPHER

We attend conventions and schools and meet other photographers, most of us travel a bit, and we keep pretty well posted as to what other photographers are doing, but we have very little idea of what photographers abroad are doing.

It may be interesting to many of our readers to hear something about photographers on the other side—to learn how they work, the materials they use, their ideals and a little about the work they produce.

In the "Professional Photographer," published by Kodak, Ltd., of London and distributed to the professional photographers of Great Britain, we find a very interesting sketch of the leading photographer of Edinburgh, Scotland, Mr. Edward Drummond Young.

As is usually the case abroad, the business has been handed down from father to son. Mr. Young's father is a painter of



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some note and, "like father, like son," Mr. Young is also a painter of considerable ability.

And just here we might mention that the influence of painting is much more evident in Great Britain than here. The colored photograph and miniatures of excellent quality, in which a photograph is the base, are a considerable part of the business of the best photographers. And because such pictures are of exceptional quality they bring a good price and represent a good portion of the photographer's profits.

The British photographer is conservative and he is thorough, and while there are studios that turn out work in considerable quantities they are the exception rather than the rule.

Mr. Young was instrumental in starting classes in photography at the Edinburgh College of Art and was induced to take the responsibility of teaching these classes himself.

He believes that every photographer should have a training in art. He doesn't hold, what is perhaps the popular view, that only the highest class portrait photographers need understand composition and lighting. He believes that even the man who is turning out portraits for the masses at popular prices should be an artist.

"There is no reason whatever," he says, "why every photogra-

pher should not be able to make a picture. It doesn't follow that because a man does work in large quantities and at popular prices, that his photographs should be lacking in artistic merit.

"The doctor who works in a poor neighborhood and takes small fees is still a doctor. And he may be just as skillful in his profession as the one whose patients are confined exclusively to the wealthy classes.

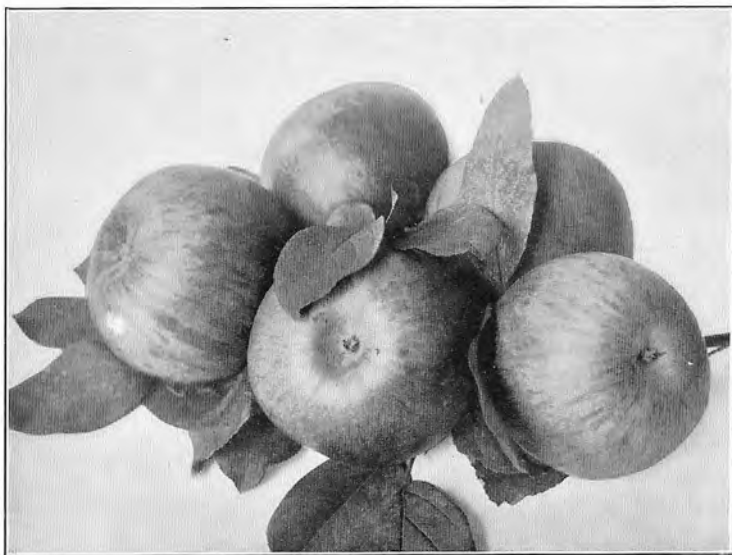
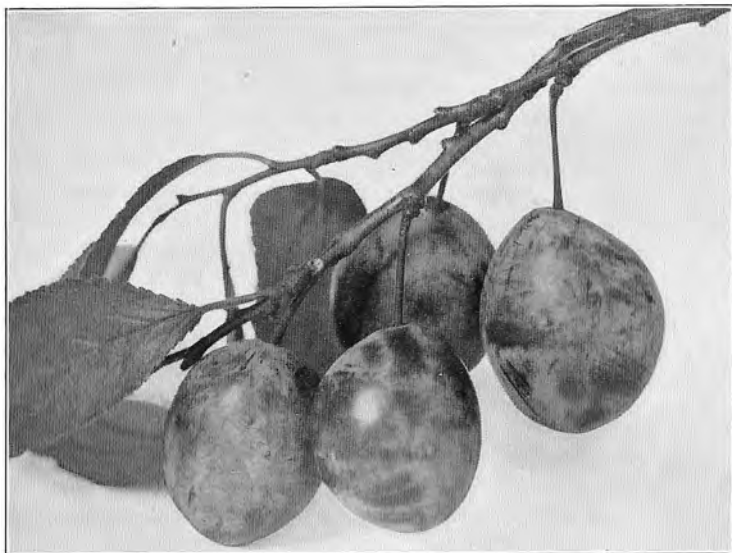
"And the best way to make a photographer an artist," he adds, "is to catch him young. The man who practices what may be called the mere mechanics until he is well on in middle life cannot hope, simply by the aid of a few lessons, to shine as a competent art worker.

"Art requires serious study and constant practice—and, bear in mind, this applies with the same force to the art that tries to express itself by photography as it does to the art that uses the older medium of painting.

"That is why I am so keen on getting young people who intend taking up photography as their profession to realize the importance of a thorough training."

What subjects do you teach? Mr. Young was asked.

"We teach retouching. But mind you, not the way it is generally taught in studios. Our pupils are first of all thoroughly grounded in anatomy. They are taught to draw skulls and after-



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wards led on to draw casts. And not until they have become proficient in these things are they taught, what I suppose we may term, 'retouching proper.'

"Then we have just formed a new class for posing and composition. We also teach lighting—in fact, the classes at the College cover the whole of the art side of photographic portraiture."

Besides being a member of several Art Clubs he is chairman of the Edinburgh Society of Professional Photographers—a society which has bound the Edinburgh photographers together as one body and has done some useful work in promoting the interests of the profession.

The character of the man is shown in his work. His portraits bear unmistakably the stamp of sincerity—the sincerity of the true artist. There is no striving after novelty for novelty's sake. There is plenty that is original, but the originality is sane and considered—it has nothing about it that is grotesque.

There are color schemes that would be, of course, too daring for anyone to attempt who has not the eye for color.

"I always try," said Mr. Young, "to make a finished portrait, that is, the picture with the mounting and framing—a complete harmony both in design and color. A picture, whether it is intended to hang on a wall or to stand on a drawing room table, must be a

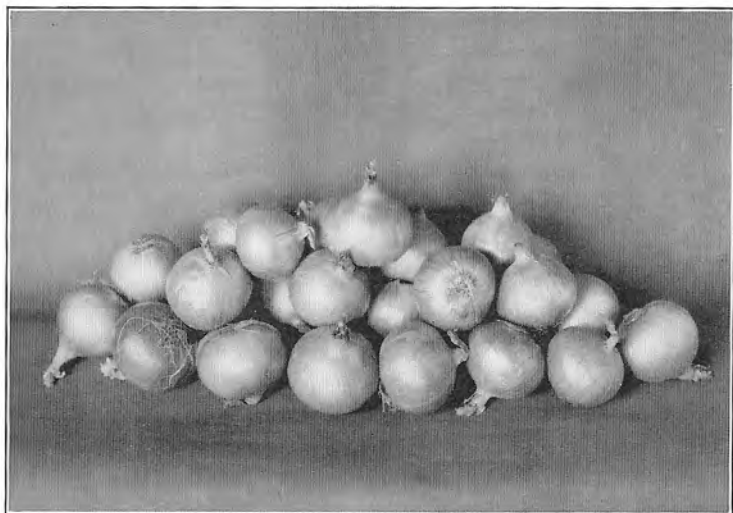
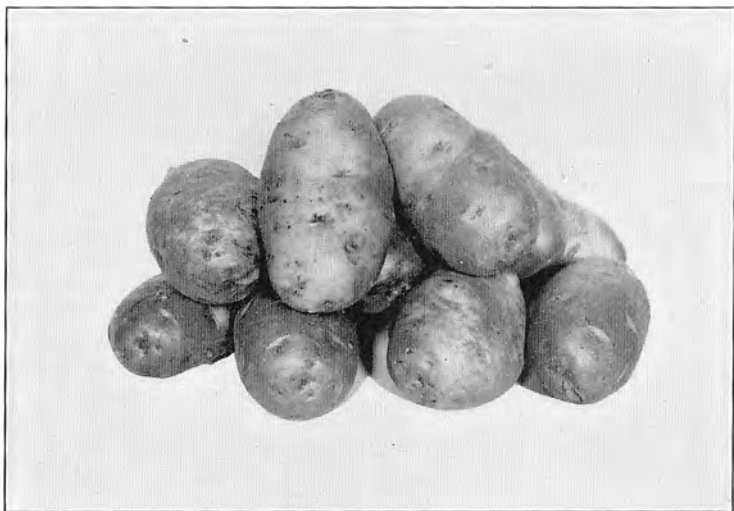
decoration. It must make the space it occupies attractive.

"Of course I know that to produce a good likeness is the first object of the photographer, but there is a great deal to be done, once that likeness is produced, by tasteful mounting and framing."

This endeavor to make photography attractive is seen in a very striking manner in Mr. Young's window. There is no attempt to display a large number of photographs, no striving to show every style of mount and every size of picture that can be made. There are, in fact, very few photographs in the window, but the few that are there are shown exactly as they would be seen in the drawing room of a tastefully furnished house. The window, in short, appears exactly like the corner of a room with a few photographs standing upon the table and a few more hanging on the walls.

Although Mr. Young is so enthusiastic about getting more art into photography, he has no patience with slipshod methods of working. He is just as keen on sound technique as he is on graceful posing and the harmonious balance of light and shade.

The photographer must be master of his materials, is the way he puts it. He must understand his apparatus and know exactly how far each different process will help him in the particular



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style of work he is endeavoring to produce.

"After many experiments with sensitive materials and lighting methods I find that, for my own classes of work, Wratten Panchromatic Plates used in conjunction with the half-watt light (nitrogen filled lamps), come nearer the ideal than anything else I have tried.

"I attach the greatest importance to the correct rendering of color values, and with this combination of plates and light I get just the kind of negatives I want.

"And, moreover, I do not need to use a light filter. The light itself is deficient in blue and violet rays, so of course when these are not in the light it is obviously not necessary to use a filter to cut them out.

"The use of Panchromatic plates, I find, reduces to an enormous extent the amount of retouching required. There is another advantage. A portrait taken on a Panchromatic Plate is easy to color. I recognize this perhaps more than most professionals because I do more than the average amount of colored work.

"Take, for instance, a portrait of a lady with auburn hair and a fresh complexion. The ordinary plate makes the hair look black and the complexion very heavy.

"It is impossible to put, over a photograph of this kind, washes of color that will give anything like a correct representation of

the original tints. It is absolutely necessary to cover up the false tones with opaque colors. With a Panchromatic Plate, however, the tones are right and when the colors are applied the tints look right."

Mr. Young uses half-watt light for all of his work. The system which he has designed is a bank of lights in a cabinet, in the form of a skylight. The cabinet is on wheels and may be raised and lowered, giving practically any lighting that may be required. There are six lamps, each giving 3000 candle power.

While there are very few photographers who would go so far as to use Panchromatic Plates for portraiture, it is readily seen how such plates would be of help to such a workman as Mr. Young, who probably introduces color into the greater part of the work he produces.

Mr. Young is an exception in this respect, however, for, like in America, Portrait Film is rapidly gaining ground among British photographers who, while conservative, are quick to see advantages that so obviously improve the quality of the negative and broaden the scope of the photographer's work.



ELON

Now \$9.00 per pound.



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HAZE ELIMINATION

The portrait photographer does not need to depend upon daylight as a source of illumination, but the man who has an outside job *must* depend upon daylight.

Sunlight at this time of year, in fact through the whole winter season, is not always to be depended upon. The air in many large cities is seldom clear. The same is true of certain localities where there is considerable moisture. Haze is the word that covers the condition and haze may originate from several causes.

Dust and vapor are the most common causes and they play havoc with results unless means to overcome them are used. But haze can be overcome.

Go out on a dull hazy morning and things will look pretty blue if you are contemplating a lot of outside work that needs to be done, or must be done at once.

But slip on a pair of amber colored glasses and you will see things in a much different light. The landscape immediately brightens. The haze clears up and objects seem to have more contrast. You also see more detail in shadows. You don't merely *seem* to see more—you actually do see more.

Haze is made up of blue scattered light that is reflected from

minute particles of dust or vapor in the air. You don't see these fine particles but you do see the light that is reflected from them.

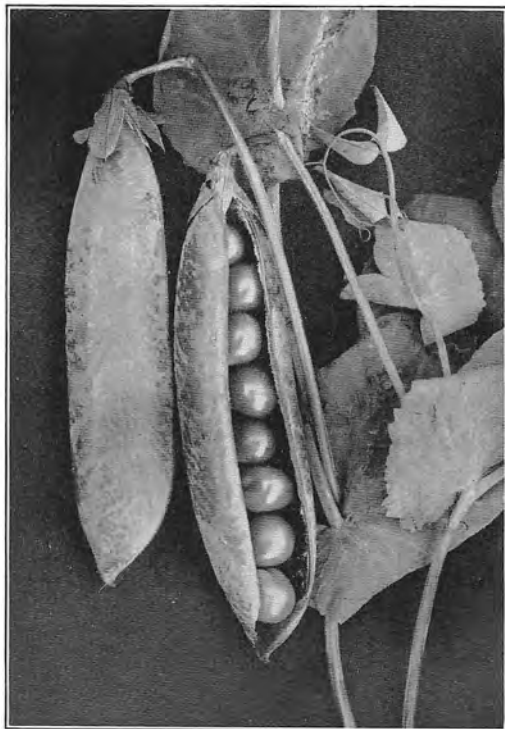
If you want to see the particles themselves, examine a ray of sunlight in a room that is not brightly lighted. You won't have to stir up much dust to fill the ray of light.

Your amber or yellow colored glasses enable you to see detail that the haze covers up because they absorb a great amount of the blue light of which the haze is composed.

To photograph through haze, or to eliminate its effect from your negative, you only need to place a yellow filter over your lens and use a Commercial Ortho Film.

The filter, a K-2, K-3 or G Wratten Filter will absorb the objectionable blue light. For this reason the Film or plate should be orthochromatic. As most of the blue light is absorbed by the filter, the exposure must be made by the remaining light which is yellow, green and red. So the film or plate must be one that is color sensitive. Commercial Ortho Film is very satisfactory, as will be seen by our comparative illustrations which were furnished us by Mr. W. A. Philippi of the Philadelphia Commercial Museum.

Figure 1 is the result secured with a fast plate and an exposure of one-tenth of a second.



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Figure 1

More exposure would only have increased the hazy effect as the plate used was only sensitive to the blue light.

Figure 2 is the result secured with Commercial Ortho Film, a K-3 Filter and an exposure of one and one-half seconds. This Film is yellow and green sensitive; the filter cuts out the greater part of the blue light of which the haze was composed, and so the exposure was made by the remaining yellow and green light. This accounts for the necessity of a longer exposure.

If this isn't perfectly clear we might add that every Film or plate, including the Panchromatic, is very much more sensitive

to blues than to any other colors. If a yellow filter requires that the Film or plate should receive fifteen times as much exposure as is necessary without the filter, it is evident that only one-fifteenth of the light's value gets through the filter.

If a lighter yellow filter is used the exposure will not need to be so long. But as less blue light is cut out the haze may not be so completely eliminated.

All light is scattered to some extent by haze, but ultra-violet, violet and blue light is of the shortest wave length and is scattered most, so yellow filters used with orthochromatic Film cut out sufficient haze to give very satis-



Figure 2

factory results, as our illustrations show. If shorter exposures are necessary, Wratten Panchromatic Plates and yellow filters should be used. These plates are more sensitive to yellow and green and in addition are sensitive to red so that considerably shorter exposures can be given.

What we have said about haze applies equally well to results secured in photographing mountains, distant hills and general landscapes as well as to city views. The deeper G filter can often be used to advantage but it gives considerable contrast and plays havoc with aerial perspective.

The gradually increasing haze,

which gives the picture a number of planes and such a pleasing interpretation of distances, is so far eliminated that middle distances seem to become a part of the foreground.

For pure commercial work such results are not objectionable, but if the picture is to retain some of its pictorial quality, a lighter yellow filter may give a more satisfactory result.

It is also well to remember that all of the haze is not always in the atmosphere. Too often a part of it has attached itself to lens surfaces. Get rid of this source of scattered light by carefully cleaning your lenses and keeping them clean.

Home for Easter—
the very time to have
his picture made.

*Pick up the phone and
make the appointment
for him. Main 760.*



THE SMITH STUDIO

Line cut No. 284. Price, 30 cents.

THE ONLY CONDITION
We make but one condition
in our offer of cuts for the use of
photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1921



Pittsburg, Pa.	March 15, 16, 17
Indianapolis, Ind.	March 22, 23, 24
Chicago, Ill.	March 29, 30, 31
St. Paul, Minn.	April 5, 6, 7
Omaha, Neb.	April 12, 13, 14
Kansas City, Mo.	April 19, 20, 21
St. Louis, Mo.	April 26, 27, 28

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The Complete Developer for Photographic Papers

Now \$5.50 per pound.

Contains no adulterants, requires no additional developing agent. We recommend it for Artura, Azo and Velox Papers.

We make it—we know it's right.

1 oz. bottle	\$.45	$\frac{1}{2}$ lb. bottle	\$2.90
$\frac{1}{4}$ lb. bottle	1.55	1 lb. bottle	5.50
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All Dealers'.

ROCHESTER, N. Y.

When you have a subject that requires real contrast—a copy of a drawing, a letter, a printed page, an advertisement, a tracing, in fact any example of line work, use the material that fits—that will give any degree of contrast in negative or positive—

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We test chemicals. When necessary, we *make* chemicals to safeguard your results when you use paper, film and plate products.

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*A new paper made especially for
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A paper that will help you to
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Two stocks—D White, E Buff.
Two surfaces in each—Rough
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The price is the same as for
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For making large indoor groups, fraternal and festive gatherings, the F. & S. Banquet Camera meets all requirements thoroughly. The swinging lens board has exceptional rise and fall to get subjects in remote parts of the room as well as those nearby.

The F. & S. Banquet Camera is made in two sizes—7 x 17 and 12 x 20 inches.

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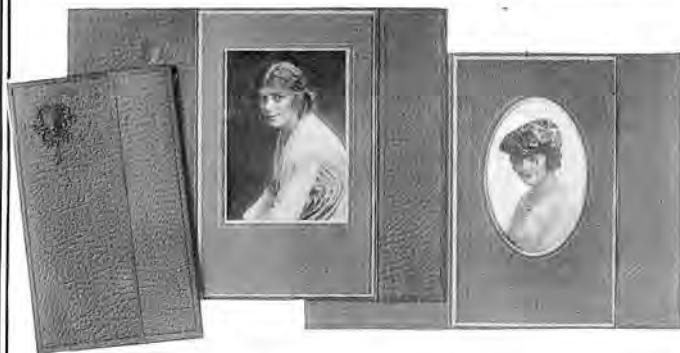
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Featuring Attractive New Color Combinations



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The Savoy Grey has an extra under-lay insert of English Grey—the Naples Brown of Sepia Buff, giving a quiet, rich double matted effect to Portraits.

4 x 6 Oval and Square—6¼ x 10¼ Outside—
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Sparkle, pluck, speed,
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